REPORT FROM THE PRESIDENT

On March 7 immediately after the Boston meeting, I met in New York with the MLA/MPA Joint Committee. Publishers who had exhibited in Boston expressed unhappiness with the exhibit arrangements there and the lack of interest shown by MLA members. MLA representatives (Melva Peterson, Frank Campbell, Walter Gerboch, and I) did our best to point out the problems of library publishers in a period of budget crunch and to make suggestions for better exhibit conditions. Some of these suggestions will be implemented in New Orleans next winter. The joint committee will meet again in the fall.

On my return home I saw letters of thanks to the many people who had contributed, financially or in other ways, to the success of the Boston meeting. There were so many benefactors that it was early May before all the letters were finished. During the MTNA and NEA meetings in Chicago in April, I visited the booths of a number of publishers who had exhibited in Boston and spoke with them individually about publisher-library relations. They seemed very pleased to be able to express their concerns directly with a representative of MLA.

On May 11 I delivered the University of Tennessee Library Lecture for 1978 on the topic, "Documenting the History of Black Folk Music in the United States: A Librarian's Views Interdisciplinary Research." The thirteenth lecture in this series, it was the first by a music librarian. I am most grateful to Pauline Bayne, who chaired the lecture committee for the invitation and for all the thoughtful arrangements her committee made. My visit to Knoxville was a delight from beginning to end.

The Board of Directors met in Evanston, Illinois on June 11-12. Among the more important topics discussed was a progress report from the Business Operations Search Committee appointed in Boston to explore better arrangements for operating MLA's business office. The Committee, consisting of Mary Davidson, Barbara Henry, Ruth Hilton, Martin Silver, and Don L. Roberts, chair, met in Boston to plan its work. Of the various areas it was charged to explore, it has found most promising the possibility of contracting with a professional association management firm to conduct MLA's routine business affairs. Selected firms were invited to submit preliminary proposals. From the proposals submitted, the committee agreed on several to be explored further. Discussions are still going on, and visits to the most promising companies are being planned. The Committee hopes to submit a final report by July 15, when the officers of the Association will take over the negotiations leading to a final decision.

In the weeks to come the review of the Administrative Structure will be completed and appropriate sessions of the ALA Conference, June 25-29, attended. Letters to prospective committee members are now being written, a project that will continue through the summer. Volunteers are still welcome.

Happy vacation to all!

Dena J. Epstein

EQUAL RIGHTS AMENDMENT: A HANDBOOK TO WAR WITH THE REMAINING UNRATIFYING STATES

As reported by Dena Epstein in her "Report from the President" in NEWSLETTER no. 32, the MLA Board, in response to concern from some members, has adopted a policy of meeting only in states which have ratified the Equal Rights Amendment. This policy will go into effect as soon as our present commitments have been fulfilled. To that end, we have included as a large part of this issue the following guide for letter writers and would-be influence peddlers.

ALABAMA
State Capitol Bldg.
Montgomery, Alabama 36130
Telephone: (205) 334-6011
Governor: George C. Wallace
Legislative officers:
- Jere L. Beasley, President of the Senate
- Joe Fine, President Pro Temp of the Senate
- McDowell Lee, Secretary of the Senate
- Joe C. McCord, Speaker of the House
- Robert T. Crow, Speaker Pro Temp of the House
- John W. Pemberton, Clerk of the House

ARIZONA
State Capitol Bldg.
Phoenix, Arizona 85001
Telephone: (602) 261-4900
Governor: Raul H. Castro
Legislative officers:
- Bob Stump, President of the Senate
- A.V. Hardt, President Pro Temp of the Senate
- Mrs. Marcy Byrd, Secretary of the Senate
- Stanley W. Akers, Speaker of the House
- Frank Kelley, Speaker Pro Temp of the House
- Leona Young, Clerk of the House

ARKANSAS
State Capitol Bldg.
Little Rock, Arkansas 72201
Telephone: (501) 371-3000
Governor: David H. Pryor
Legislative officers:
- Joe Purcell, President of the Senate
- Robert Harvey, President Pro Temp of the Senate
- Lee Reaves, Secretary of the Senate
- Cecil L. Alexander, Speaker of the House
- John Paul Capp, Speaker Pro Temp of the House
- Mrs. Jim Childers, Clerk of the House
FLORIDA
The Capitol Bldg.
Tallahassee, Florida 32304
Telephone: (904) 488-1219
Governor: Reubin O'D. Askew
Legislative officers:
Dempsey J. Barron, President of the Senate
Alan Trask, President Pro Tem of the Senate
William J. Brown, Secretary of the Senate
Donald L. Tucker, Speaker of the House
John L. Ryals, Speaker Pro Tem of the House
Allen Morris, Clerk of the House

GEORGIA
State Capitol Bldg.
Atlanta, Georgia 30334
Telephone: (404) 656-2000
Governor: George D. Busbee
Legislative officers:
Zell Miller, President of the Senate
Al Holland, President Pro Tem of the Senate
Hamilton McWhorter, Jr., Secretary of the Senate
Thomas B. Murphy, Speaker of the House
A.L. Burruss, Speaker Pro Tem of the House
Glenn W. Ellard, Clerk of the House

ILLINOIS
State House Bldg.
Springfield, Illinois 62706
Telephone: (217) 782-2000
Governor: Dan Walker
Legislative officers:
Cecil A. Partee, President of the Senate
Kenneth A. Wright, Secretary of the Senate
William A. Redmond, Speaker of the House
John F. O'Brien, Chief Clerk of the House

LOUISIANA
State Capitol Bldg.
Baton Rouge, Louisiana 70804
Telephone: (504) 389-6601
Governor: Edwin W. Edwards
Legislative officers:
James E. Fitzmorris, Jr., President of the Senate
Michael R. O'Keefe, President Pro Tem of the Senate
C.W. Roberts, Secretary of the Senate
E.L. Henry, Speaker of the House
J. Kenneth Leithman, Speaker Pro Tem of the House
David R. Poynter, Clerk of the House

MISSISSIPPI
New Capitol Bldg.
Jackson, Mississippi 32205
Telephone: (601) 355-7011
Governor: Cliff Finch
Legislative officers:
Evelynn Gandy, President of the Senate
William B. Alexander, President Pro Tem of the Senate
William C. Gartn, Jr., Secretary of the Senate
C. B. Newman, Speaker of the House
Frances Hicks, Clerk of the House

MISSOURI
State Capitol Bldg.
Jefferson City, Missouri 65101
Telephone: (314) 751-2151
Governor: Christopher S. Bond
Legislative officers:
William C. Phelps, President of the Senate
William J. Cason, President Pro Tem of the Senate
Mrs. Vinita Ramsey, Secretary of the Senate
Richard J. Rabbitt, Speaker of the House
Richard J. DeCoster, Speaker Pro Tem of the House
Mrs. Agnes Moore, Chief Clerk of the House

NEVADA
State Capitol Bldg.
Carson City, Nevada 89710
Telephone: (702) 885-5000
Governor: Mike O'Callaghan
Legislative officers:
Robert E. Rose, President of the Senate
Robert L. Normore, President Pro Tem of the Senate
Mrs. Leola Armstrong, Secretary of the Senate
Keith Ashworth, Speaker of the Assembly
Darrel H. Burges, Speaker Pro Tem of the Assembly
Maurine Landen, Chief Clerk of the Assembly

NORTH CAROLINA
State Capitol Bldg.
Raleigh, North Carolina 27611
Telephone: (919) 828-1110
Governor: James E. Holshouser, Jr.
Legislative officers:
James B. Hunt, Jr., President of the Senate
John T. Henley, President Pro Tem of the Senate
Roy Rowe, Principal Clerk of the Senate
James C. Green, Speaker of the House
R. Kitchen Jones, Speaker Pro Tem of the House
Mrs. Grace Collins, Principal Clerk of the House

OKLAHOMA
State Capitol Bldg.
Oklahoma City, Oklahoma 73105
Telephone: (405) 521-2011
Governor: David L. Boren
Legislative officers:
George Nigh, President of the Senate
Gene C. Howard, President Pro Tem of the Senate
Lee Slater, Secretary of the Senate
William F. Willis, Speaker of the House
Spencer T. Bernard, Speaker Pro Tem of the House
Mrs. Louise Stockton, Chief Clerk of the House

SOUTH CAROLINA
State House Bldg.
Columbia, South Carolina 29211
Telephone: (803) 739-0221
Governor: James B. Edwards
Legislative officers:
W. Brantley Harvey, Jr., President of the Senate
L. Marion Gressette, President Pro Tem of the Senate
Lovick O. Thomas, Clerk of the Senate
Ray L. Carter, Speaker of the House
Rason Schwartz, Jr., Speaker Pro Tem of the House
Sylvia W. Orange, Clerk of the House

UTAH
State Capitol Bldg.
Salt Lake City, Utah 84114
Telephone: (801) 539-0000
Governor: Calvin L. Rampton
Legislative officers:
Ernest H. Dean, President of the Senate
Sophia C. Buckmiller, Secretary of the Senate
Kendall L. Rencher, Speaker of the House
Alan H. Kapp, Chief Clerk of the House

VIRGINIA
State Capitol Bldg.
Richmond, Virginia 23219
Telephone: (804) 786-000
Governor: Mills E. Godwin, Jr.
Legislative officers:
John N. Dalton, President of the Senate
Edward E. Willey, President Pro Tem of the Senate
Jay Shropshire, Clerk of the Senate
John Warren Cooke, Speaker of the House
Joseph H. Holleman, Jr., Clerk of the House
## AND CHAMBERS OF COMMERCE TOO

Since Chambers of Commerce tend to become aware of economic trends (especially of the less-than-opportune variety) before legislative bodies, we have included here their names and addresses in the following column.

| ALABAMA: | James J. Britton, Exec. Vice-President 468 South Perry Street P.O. Box 76 Montgomery, Alabama 36101 |
| ARIZONA: | (no state chamber of commerce) A.E. Randall, Exec. Vice-President 805 N. 2nd Street Phoenix, Arizona 85004 |
| ARKANSAS: | Bob Lamb, Exec. Vice-President 911 Wallace Bldg. Little Rock, Arkansas 72201 |
| FLORIDA: | Ronald S. Spencer, Jr., Exec. Vice-Pres. P.O. Drawer 5046 Jacksonville, Florida 32211 |
| GEORGIA: | Raymond G. Davis, Exec. Vice-President 1200 Commerce Bldg. Atlanta, Georgia 30303 |
| ILLINOIS: | Lester W. Brana, Jr., President 20 N. Wacker Drive Chicago, Illinois 60606 |
| LOUISIANA: | Lamar L. Walters, Exec. Vice-President Suite 201 Capitol House Hotel, Baton Rouge, Louisiana 70821 |
| MISSISSIPPI: | (no state chamber of commerce) Mendell M. Davis, Exec. Vice-President Box 2254 Jackson, Mississippi 39205 |
| MISSOURI: | Glenn F. Scott, Exec. Vice-President Box 149 Jefferson City, Missouri 65101 |
| NEVADA: | Gary Johnson 2301 E. Sahara Avenue Carson City, Nevada 89105 |
| NORTH CAROLINA: | (no state chamber of commerce) Edward G. Garland, Executive Director 411 S. Salisbury Street P.O. Box 9798 Raleigh, North Carolina 27602 |
| OKLAHOMA: | Jack G. Springer, Exec. Vice-President 101 American General Bldg. Oklahoma City, Oklahoma 73102 |
| SOUTH CAROLINA: | John G. Riddick, Exec. Vice-President 1002 Calhoun Street Columbia, South Carolina 29201 |
| UTAH: | (no state chamber of commerce) Fred S. Hall, Exec. Vice-President 19 E. 2nd Street Salt Lake City, Utah 84111 |
| VIRGINIA: | Richard S. Gillis, Jr., Exec. Director 611 E. Franklin Street Richmond, Virginia 23219 |

## CONVENTIONS: A GUIDE TO THE FUTURE

MUSEUM OF BROADCASTING

The Museum of Broadcasting, located at 1 East 53rd Street in New York City, is the first American museum dedicated to the study and preservation of the more than 50-year history of radio and television broadcasting.

Through the cooperation of all the networks and of public broadcasting, the Museum maintains a rapidly-growing collection of significant radio and television programs from the 1920's to the present, professionally selected, cataloged, and indexed.

Holdings range from broadcast speeches by all the Presidents of the United States since Warren G. Harding to the comedy routines of Bert Lahr and Bea Lillie, from both radio and television productions of classical drama to a fully-indexed file of vintage commercials, from Judy Garland's radio debut at the age of 12 to a television appearance by Arturo Toscanini at the age of 84.

Visitors to The Museum of Broadcasting enjoy easy access to this collection, selecting program material from an extensive, fully-indexed collection, with representatives of the collection's selection by request. The Museum also maintains a library of rare radio and television scripts, as well as books and periodicals on broadcasting.

The Museum of Broadcasting is open between 12:00 Noon and 5:00 p.m. Tuesdays through Saturdays. The public is invited to visit during these hours to see a videotape with Alistair Cooke which introduces the Museum and includes selections from our collection. Visitors may then choose radio and television programs to monitor in our Broadcast Study Center -- a $1.00 contribution is suggested. Annual memberships affording free, priority use of the Museum's facilities are also available.

During the morning hours, the Museum is reserved for use by classes, and we are pleased to arrange with colleges and universities for lectures and seminars on the premises for as many as twenty-four students at a time. The Museum also plans to sponsor a number of special programs, bringing our members together with people who have new insights into broadcasting's history, effects and promise.

The Museum of Broadcasting maintains a growing collection of radio and television programs, most of which are available for public study for the first time since they were originally broadcast.

Among the items already acquired are some of the earliest broadcasts in existence. The collection contains speeches by each of the ten Presidents of the United States since Warren G. Harding. Theodore Roosevelt's speeches from the 1912 campaign are included, as well as a full complement of Roosevelt's preserved statements, starting with one made in 1900. Rare musical, comedy, and dramatic material from the 1920's also has been acquired, including the Rhythm Boys with Paul Whiteman's orchestra, Walter Damrosch's "Music Appreciation Hour," and "Newsmaking," the forerunner of the popular "March of Time" series.

The Museum possesses coverage of a full broadcast day from the beginning of World War II (September 21, 1941) and on V-J Day (August 15, 1945). Of special interest is a collection of propaganda broadcasts made by Americans and Englishmen working for the Axis powers -- "Lord Haw Haw," "Paul Revere," "Axis Sally," "Tokyo Rose," and Ezra Pound. Other highlights of the Museum's current radio collection include a full catalog of the "Columbia Workshop" and "One World Flight" series, examples of the 1937 "Shakespeare War," the earliest version of "Amos 'n Andy" (1926), radio coverage of Charles Lindbergh's triumphant return to the U.S. in 1927, and a sampling of the popular comedies and musical variety programs of the 1930's and 1940's.

Many of the television programs acquired to date are drawn from the first five years of large-scale television broadcasting (1948-1953). Among the "firsts" in this collection are the first transcontinental television broadcast (coverage of President Truman's signing of the Japanese Peace Treaty, 1951), the first Presidential tour of the White House (Truman, 1952) and the televised Kefauver Crime Hearings of 1951. The pioneering dramatic series of the 1950's -- "Studio One" and "Playhouse 90" -- are represented, as are the classic comedy routines of Bert Lahr, Lucille Ball, Beatrice Lillie, Ernie Kovacs, and Jack Benny.

A visit to The Museum of Broadcasting reveals the various uses of the collection of all kinds of journalism comparing the styles of reporters and commentators from Edward R. Murrow to Barbara Walters; a sociologist studies the portrayal of women in 1950's commercials; a mother shows her children Mary Martin as Peter Pan; an Orson Welles cultist revels in "The War of the Worlds." The Beatles' first tour in America, Joseph McCarthy's self-defense on "See It Now," Fred Allen's "Town Hall Tonight" and the Kennedy-Nixon debates -- the riches of five decades of American broadcasting collected, cataloged, and available to see and hear at The Museum of Broadcasting.

Douglas Gibbons, Librarian
The Museum of Broadcasting

FROM THE WEST VIRGINIA WILDERNESS

"Wild, wonderful West Virginia" is the state's official tourist slogan, and for most of us eleven MLA-ers who live there the emphasis is on the "wild" as well as the "wonderful." In a survey I rashly promised at the otherwise wonderful Hollins College meeting last November 5, I found the primary sense among the eleven to be one of professional isolation. For want of a better place to put us, we West Virginians have been lumped in with the Chesapeake Chapter despite the hundreds of mountainous miles that separate Huntington and Charleston, Wheeling and Morgantown from the tidewater centers where most of the chapter members congregate.

The chief unifying feature so far has been Notes, and that was usually named as the main reason for membership in the national Association. We hope this chapter Newsletter will become another bond uniting West Virginians with their colleagues in the east, and it would be salutary if somehow the nifty logistics could be overcome and the easterners could find their way through the mountain passes to a meeting at, say, Huntington or Morgantown. Two members from West Virginia did make it to Hollins, and a third would have if the news had arrived in time.

In West Virginia, as in MLA as a whole, members who make their living as music librarians are in the minority. The current crop of eleven includes music librarians, music librarians, and one non-music librarian (who nevertheless reads Notes cover-to-cover), one library lacking a full time music specialist, three professors (including the Chairman of Graduate studies at the University of West Virginia, a former classmate of Ruth Watanabe and Warren Fox at Eastman), one faculty wife with a Ph. D. in 16th century sacred music, one graduate candidate in musicology, and one derelict from the Library of Congress. I heard no boasts of especially rare or noteworthy collections; but I do happen to know that one nonmember at Morgantown has done considerable folk music collecting in the region and that an alleged descendant of Stenka Rasin (the Volga pirate chief who threw his Tartar princess-mistress overhead to forestall mutiny) in the English Department there has on microfilm the whole of the Nobleman's and Gentlemen's Catch Club Collection, comprising over 2,200 manuscript catches, glees, and other pieces submitted for the London Club's annual competitions between 1762 and 1793. All this, plus other goodies, I was told "ehou wait not of.

Perhaps by this time professor John ("Stenka") Rasin has made MLA an even dozen states in what we all agree is "wild, wonderful West Virginia."

William Lichtenwanger
NEW ENGLAND

The New England Chapter held its spring meeting on April 15 at the Music Building, Amherst College, Amherst, Massachusetts. Our hostess was Music Librarian Sally Evans and we were welcomed by Willis Bridgeman, Jr., Librarian of the College.

Speaker for the morning session was Terry Harlow of the Bookworks firm, Hartford, Connecticut, whose presentation was entitled: "Binding Methods and the Craft of Hand Binding." Mr. Harlow, who has apprenticed in the United States and in Europe with master hand binders, is teaching individual apprentices in his shop and conducting workshops throughout the area. He gave us a brief survey of the preserved word from stone tablets to the present, highlighting changes in methods of paper production and printing and changes in the materials and methods of binding. All of these changes have contributed to the drastically reduced lifetimes of printed materials and the increased necessity for librarians to be seriously concerned about the quality of rebinding done for them. We should be knowledgeable enough about rebinding methods to insist that, whenever possible, (1) the materials used will last at least as long as the item being rebound, (2) the book (or especially score) should be able to open flat easily and stay open by itself, and (3) any method of binding be repeatable indefinitely. These criteria require that signatures with which volumes are made not be destroyed, leaving merely a collection of leaves. Mr. Harlow urged us as a profession to communicate our unhappiness to music publishers as well as the binders who do work for us if their products fall far short of these standards.

Instructions for preserving (not to be confused with restoring) leather bindings, a brief discussion (with illustrations) of methods of making decorative end papers, and a question answering period closed Mr. Harlow's presentation.

The business meeting featured a discussion of chapter dues. Robert Evansen, appointed chairman of the Chapter Chairman of a committee to study our financial footing, our goals and objectives and what costs they might incur, national guidelines about local dues amounts and uses of all chapter funds, and the plausibility of maintaining dues at an adequate level (or lowering them) while raising meeting registration fees to cover program expenses. The committee will submit specific proposals to the membership at the next chapter meeting.

Following lunch at the Faculty Commons and a brief tour of the Vincent Morgan Music Library and the Frost Library, the first afternoon session was an informal lecture-demonstration by Professor David Beck of the Amherst music faculty, "Instruments of India and Indonesia in the Amherst Collection." Professor Beck familiarized us with an Indian vina and several other Indian stringed and percussion instruments as well as several members of a Balinese gamelan. After we were treated to live music from some non-western musical instruments, Robert Parks of the Vassar College Music Library gave a talk enabling us to profitably and sensibly build or enlarge a collection of recordings of non-western music. He cited several records which will help the collector decide which geographical areas, idiom or styles, and societies in which to specialize or with which to begin: (Murdock, George Peter, Outline of World Cultures, 5th ed., 1972; Murdock, C.P., Ethnographic Bibliography of North America, 4th ed., 1974; Malm, William F., Music Cultures of the Pacific, near East and Asia, 2nd ed., 1977; Merriman, Alan P., African Music on LP 1970; Necti, Bruno, Folk and Traditional Music of the Western Continents, 2nd ed., 1973).

Beyond the discographies in these sources, Bob has found that matching permutations of geographic zones from the first Murdock source with the subject indices to NMC music volumes will lead to many commercially available recordings. Peters International Records of New York is another good place to start and will supply many labels. Also of interest is Nancy Bolls' Music of the World: A Selective Discography, compiled under the auspices of the Ethnomusicology Archive, University of Alabama. Part I issued July 1977, copies of which were distributed at the meeting.

The day's final speaker was Jim Orr, President of Hertzberg-New Method, Inc., binders. His talk featured a slide presentation illustrating and explaining each step of a book or score through the binding process and showing some of the most current equipment and methods in the industry. Also featured was a Library Binding Institute film, the highlight of which was reference to LBI's Book Testing Laboratory at Rochester Institute of Technology. Thanks are also due to Jane Bernstein of LBI for supplying several pamphlets which were distributed.

Chapter elections were then held with the following results:

Chairman: Joseph Scott (University of Connecticut)
Vice-Chairman: Philip Youngholm (Connecticut College)
Secretary/Treasurer: Reina Hart (University of New Hampshire)
Member-at-Large: Dena Janson (Rhode Island College)

Our next meeting will be held at Hartford Public Library, hosted by Vernon Martin, on October 28, 1978. Members from other chapters are welcome and should write to any of the officers named above to receive a program announcement.

Joseph Scott (Chairman)
University of Connecticut
SOUNDS FROM SHAPES

Why are instruments shaped in a particular way, and what sound will that shape make? This question was explored by twenty-one children from grades four to six. The result of their explorations is documented in a fascinating 33 1/3 rpm record.

The record was the product of the course, "Sounds From Shapes," taught by conceptual/performance artist Bob Wilhite last January at the Los Angeles County Museum of Art. Each participant in the class designed and fabricated an original instrument. The instruments, constructed in unusual sizes, shapes and materials, depart radically from traditional musical instruments. All music on the album was composed and played by the children, stressing the individual qualities and unique sounds of each of their instruments.

The record is available for purchase exclusively from the Los Angeles County Museum of Art. The price is $5.00 plus $1.50 for postage and handling. Checks should be made payable to the Los Angeles County Museum of Art, and mailed to:

Sounds From Shapes Album
Education Department
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036
Telephone: (213) 937-2500

WORKS IN PROGRESS

Adams, John L. (P.O. Box 4565, Monroe, Louisiana 71203). AN ANNOTATED BIBLIOGRAPHY OF AUTOBIOGRAPHIES BY MUSICIANS FROM 1800 TO 1975, AVAILABLE IN ENGLISH. List of books, manuscripts and periodical articles by 608 musicians and persons in music-related endeavors. 724 entries organized alphabetically by author, then chronologically by work. Typescript; completed May 1978(). Available: contact author for further information.

Do you have a work in progress? If so, please contact:
Raymonde S. Kramlich
2162 Filbert Street
San Francisco, CA 94112

ARCHIVE OF VIRGINIA COMPOSERS

NORFOLK PUBLIC LIBRARY,
HOME OF THE ARCHIVE OF VIRGINIA COMPOSERS

In July 1976, the Feldman Fine Arts Department of the Norfolk Public Library received a matching grant from the Virginia Commission of the Arts and Humanities to establish an Archive of Virginia Composers. The archive consists of:

1. Taped interviews with each composer;
2. A biographical sketch including a list of published and/or recorded works, and dates and places of performances;
3. Programs, newspaper and magazine articles; 4. Photographs;
5. Phonodiscs and tapes; 6. Published works original manuscripts (or copies of manuscripts).

Mr. Fred Strong, a local music enthusiast, first approached me in 1975 with a plan to donate copies of interviews to the library which he wanted to tape for a program on a local radio station. From this idea the present Archive originated. Mr. Strong was chosen to conduct the interviews and has done much of the correspondence and footwork required to gather the information and materials.

Through the aid of public libraries, colleges and university libraries and music departments throughout the state we have identified forty-seven composers who reside in Virginia at the present time. Of these, twenty-four have been interviewed to date.

I am now busily trying to bring the materials together, catalog and process them in order to be ready for the Grand Opening to be held during Music Week. The Friends of the Norfolk Public Library and the Virginia Federation of Music Clubs will co-sponsor the events.

Our current plans for the opening include a reception for the composers and opening ceremonies to be held on Saturday, May 13th, in the Kim Memorial Library with student musicians performing; and a concert at the Center Theater on Sunday, May 14th, with members of the Virginia Federation of Music Clubs performing. Music from the Archives will be used in both performances. We are hopeful that the concert can be a benefit performance to help us continue working on the interviews and collections.

The Archive materials will be available for reference only. However much duplication of scores and recordings will be done for use in our circulating collection. Interlibrary loan of circulating materials will be considered on an individual basis.

We have asked performing groups throughout the state to place works by Virginia composers on their programs for the 1978-1979 concert season. Many have agreed and have expressed enthusiasm about our project. The Norfolk Chamber Consort performed a program of works by local composers in January at the Chrysler Museum. We hope this was the first of many to follow.

Our future plans include: completion of our interviews; a collection of works by earlier composers; a bibliography and discography of the works in our collection, and a biographical dictionary of Virginia composers.

Audrey G. Haya, Principal Librarian
Feldman Fine Arts Department
Norfolk Public Library
301 E. City Hall Avenue
Norfolk, Virginia 23510

HAVE YOU READ THIS?

American National Standard for Bibliographic References,

Pp. 63-67 include the standards for printed music and sound recordings; pp. 8-25 has a glossary of terms that includes some music definitions.
BOSTON 1978 (CONTINUED)

MONEY, IT'S A NICE THING IF YOU CAN GET IT

Friday morning's session, moderated by Walter Gerboth (Brooklyn College), viewed the acquisition and administration of funds from a variety of pastures. Prof. Gerboth introduced the panel, titled "Money - How to Get It and How to Handle It," with a five-step plan for getting library funds: "a lot of it and fast": 1) rob a bank, 2) rob a Brink's truck, 3) prospect for gold, 4) cultivate a rich uncle, 5) sell the library to a rich Arab. While pursuing many features of these methods, he neglected to mention the added benefits of a built-in retirement plan for the first two methods.

Since the audience will have then acquired a substantial perhaps even adequate budget, Prof. Gerboth introduced Mary Chatfield (Harvard Univ.) to explain methods of budget accounting. She described how different approaches might be used in the library situation. Formula budgeting which reduces resource and service needs to complex formulas tends to pretend that the status of the budgets for individual needs, such as salaries, equipment, etc., focuses on money but not intentions or goals for services and development. Program budgeting, in which a complete program for the library is described, is most appropriate for designing long-range development and for comparing alternatives. Zero-based budgeting, a relatively new concept used by the Texas Instruments Co., requires developing a planning procedure, identifying and analyzing decision-making units, ranking levels of resources, plus developing performance standards and evaluating performance. She commented that personnel salary increases could be justified by proving difficulty in hiring and that it is important to have specific data to justify increases in budget. It is just as important, she suggested, to know the political environment of your funding situation.

Next Wendell Brase (Univ. of Rochester) contributed some guidelines for approaching the administrative officers who dole out the money. His remarks were read by Ruth Watanaabe in his absence. He emphasized that the librarian's relationship to these administrative people has direct effect on allocations. One should always assume the level of service is the best possible and better or fuller service must be supported by more money. One should also know and compare the "customer" needs with the program of service. He remarked on two important statistics: the percentage of budget dollar per customer and the percentage of your library budget to the total academic budget. He cautioned against a defensive or political attitude in soliciting allocations and inflating or misrepresenting statistics.

Auralee Bundy (Somerville Public Library) discussed her approach to getting and handling appropriations in the public library. She uses a line budget and is guided by formulas for all aspects of the collection, the community, the library's services and needs, etc. She uses Publishers Weekly for average price lists (see the February 20 issue). She anticipates the questions from her directors she must answer for budget requests. She noted also the strong role publicity plays in getting new funds. Advertisements for all library events go to local library administrators and politicians. She suggested that applying for grants helps secure budget increases from one's own institution.

Michael Keller (Cornell Univ.) responded to these previous presentations by expanding on their major points. He pointed out that music librarians are engaged in social contracts with other offices of their institutions and that they must make responsible requests to get responsible rejections. A positive approach, constant memos describing good aspects of service, "eye wash" (charts, tables), statistics for prices from Bowker Annual, Publishers' Weekly, Library Association Record and other sources, the "watching game" (matching grants on small or broad levels), "prospecting" for wealthy patrons are all helpful aspects to getting support. He also brought up an interesting approach to budget requests: budgeting by substitution, in which one gives up some segment of the current program for a new aspect or service. He suggested that MLA publish an annual survey of current costs for music materials.

Joseph Wood (Performing Arts Research Center, NYPL), in recent years devastated by drastic cuts in the NYPL budget, responded to the panel from this point of view. "The tallest trees," he aphorized, "catch the most wind." He distinguished between reversible cuts or belt-tightening, such as shorter hours and release of staff, and irreversible budget pinching, as in collection development and program cuts. He too emphasized working with one's administration, not bludgeoning them. Mobilizing the community is an important tactic for support, especially with such heavy cuts as experienced by NYPL.

Each panelist summarized their approaches and ideas about budgets. Ruth Watanaabe emphasized the need for integrity in budget requests. Mary Chatfield explained that budget planning is a continuing process. Librarians should understand the operations of their databases and the significance of their activities continually and signal them for when new programs or services are being planned for the future. AnnaLee Bundy reminded public librarians that librarians are patrons who vote for the politicians who influence their budgets.

From the floor John Tamou (Univ. of California, Riverside) asked, "What do you say to an administration who is threatened by the evidence that more than 50 percent of a library's collection is not used in a decade when approached for increased space?" "How does one show the historical value of seldom-used materials?" He also pointed out that program budgets have dangers for the music library. Materials/student ratios are out of line in music libraries. Operating and materials costs are higher than normal. Librarians must be prepared for situations because of listening labs, expensive materials and the need often for both the recording and scores of a work. Mary Wallace (Wellesley College) mentioned that the American Antiquarian Society openly solicits donations from users.

Stephen Fry
University of California at Los Angeles

REFERENCE FUTUREWORLD

Saturday morning's session (March 4) featured Susan T. Scamper (Music Division, NYPL) and a distinguished panel of reference librarians, representing a broad variety of experiences, who offered glimpses of "Reference Service in the Future." Edmund A. Bowles (Data Processing Div., IBM Corp.) first surveyed the impact of technology on the arts. Holograms, soundstream transcriptions of early recordings on 78 rpm discs and cylinders, electronic music and dance choreography control devices all will be part of the music library's fare in the future and will demand space, processing and access to the library. Processing aspects of the new technology will involve voice, text, image and data media. The price of information is rising and books seem to be rising in cost at twice the rate of inflation. With these thoughts in mind, Mr. Bowles predicted that in the near future it will be cheaper to store information in computers than on paper.

Sidney Owens (Harvard Univ.) next spoke about reference librarians using this technology. The information specialist will handle reference queries on line. Principles of controlled vocabulary will supplant key word indexing and will use Boolean logic links and roles in a more sophisticated manner to narrow search techniques. It will be especially important to develop thesauruses understood by the information in-putter and user.
Then Carol Lawrence (Cornell Univ.) outlined four basic assumptions in providing adequate reference service:
1) the librarian cares whether patrons find what they're looking for, 2) the librarian knows what the patron wants, through the reference interview and other techniques, 3) the questions have answers and the librarian can devise a search strategy, and 4) the library has the materials to answer the questions. Her descriptions of her incredibly frustrating reference experiences in the public library moistened many an eye among her former public library colleagues. "To what point is all of the caring, the interviewing, the strategy, the technique," she asked, "if the stuff is not there?"

Neil M. Ratliff (Music Division, NYPL) attempted to explain "what I do and how I do it" in an explication of "one hour in the day of a reference librarian." With a brief description of his activities he concluded one could not really analyze what a reference librarian does. What qualities go into good music reference work? Three basic things he thought: 1) the right temperament, including curiosity, profound knowledge and a fat ego that needs satisfying; 2) experience and facility; and 3) colleagues with different but complementary areas of musical expertise. He also suggested that usually the reader is as curious as the reference librarian and wants to participate in the hunt.

Quentin T. Congress, moderator of the panel, summarized her thoughts about reference work and spoke of the difficulty in defining, describing or accounting for productivity in such a service. She warned about finding materials too complex or in a foreign language for less sophisticated readers, and brought to a close this interesting, informative session.

Stephen Fry
University of California at Los Angeles

COMING IN THE NEXT NEWSLETTER: A NEW EDITOR

THE LOVELY AND LITERATE SUZANNE PERLONGO

NORTHERN CALIFORNIA

The Northern California Chapter held its spring meeting at the University of California at Davis on June 2. The morning was spent touring the automated circulation system based on CSLI's LEBBS 100, the implementation of BALLOTS, and the music collections in Shields Library and the Music Department.

After lunch and coffee, the afternoon session began with Sydney Robinson Charles (A Handbook of Music and Musical Literature in Sets and Series) speaking on "The Role of the Faculty in the Library."

The next presentation was a panel discussion on the topic of "Criteria for Weeding Books in a Music Library." The panel consisted of Edward Colby (Stanford University), Richard Colvig (Oakland Public Library), and Viola Hagopian (San Francisco Conservatory of Music), with Ann Basart (University of California, Berkeley) serving as moderator.

After a business meeting, wine-tasting and snacks, and a no-host dinner of Greek food at the Symposium Restaurant, members were invited to attend a free concert at the Lutheran Church of the Incarnation. J.S. Bach's Cantata No. 106 and Charpentier's Juditum Salomonis were performed by the University of California at Davis Early Music Ensemble, Bruce Lamott, director.

THE LAST WORD

The purpose of the NEWSLETTER is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship. All pertinent communications and short articles are welcome.

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